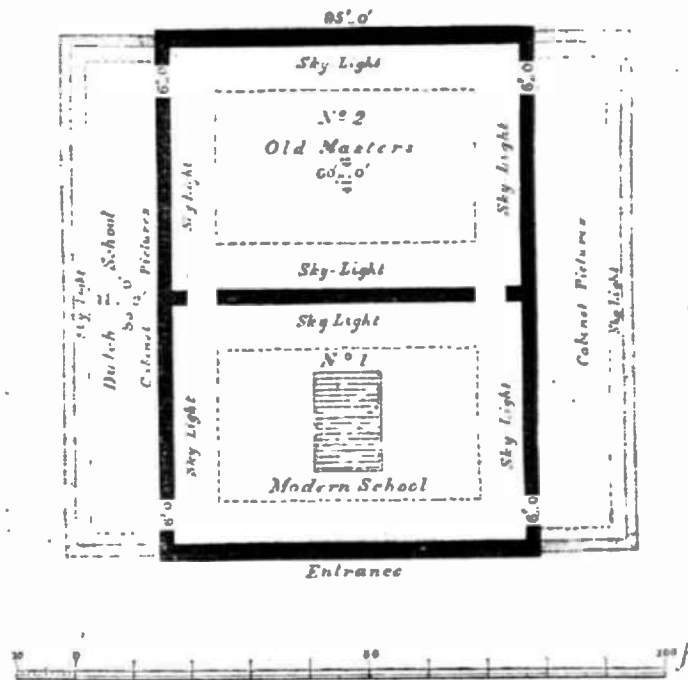


Jones; Barrington Court the ancient seat of the Philips is within a few miles. This building, which is now in the hands of the auctioneer, is one of the most interesting specimens of Tudor architecture in England. The whole of the structures are built with an extremely durable shelly lime-stone from Ham Hill Quarry, in the immediate neighbourhood of the village. This stone being obtained in great quantities, is used for numerous purposes. The end of the roof of the shed to the right of the print is seen supported by one large stone of this description placed upright; slabs of it are used to form divisions between the fields, and the roads for many miles are lined with walls composed of it. As may be supposed, all the cottages are of stone, and as the old style of mullioned windows, and flat tudor arched doorways are still in use, a very antiquated air is given to the village.

C. J. RICHARDSON.

DESIGN FOR A PICTURE GALLERY.



THE ARRANGEMENT OF PICTURE GALLERIES.

SIR,—HAVING read with some attention the article in your work "On the National Gallery. Arrangement of Picture Galleries generally," I beg leave to offer to you the following communication:—

The accompanying sketch is intended to exhibit a gallery for pictures upon a principle of lighting the walls in a similar manner to that which I had the honour of suggesting to the late Mr. President West when he altered his gallery in Newman-street, and which he adopted with great success. It was the admission of the light perpendicularly, close to the walls, producing from them no reflection to the spectator's eye, that by lighting the floor gave a returned light to the pictures on the walls, which was very beneficial. It is by this plan proposed that a building should be constructed 95 feet by 90 feet, without fire-places in the rooms, having two divisions for large pictures, two side divisions for Dutch and cabinet pictures, and having a staircase in the middle of the entrance room. No. 1.

The lower part may be used for statues, but it may be preferable to have a low basement only for attendants, &c. The height suggested for the large room is 24 feet, the smaller room 12 feet.

It is presumed that very large paintings will require full 30 feet distance from the spectator's eye to the picture, in order to enable him to see the whole design of the master at one coup d'œil. Room No. 2. will fully afford this distance; but room No. 1. will not admit of such an interval, as the stairs will interfere.

The side galleries are adapted for small pictures, the height being limited to 12 feet, the works will be near enough; and by having the light as described, almost the whole of the wall room will be occupiable.

It will be evident from inspecting the plan that the building will be very economical, and capable of external embellishment. If iron doors are placed at the openings, only one division need be burned from one accident: the streams of people can flow without much interruption, which must ensue where the pictures are in the middle of the apartments.

July 18, 1845. JOHN WHITE.

MR. PUGIN ON CHRISTIAN ART.

THE following is the communication addressed by Mr. Welby Pugin to Mr. Herbert, which was referred to in the recent debate concerning the School of Design.

MY DEAR HERBERT,—I have almost given up my hope of seeing any real good effected by the School of Design, which ought and which (I feel assured) might be made the most powerful and effective means of creating a school of national artists; not mere imitators of any style, but men imbued with a thorough knowledge of the history, wants, climate, and customs of our country; who would combine all the spirit of the mediæval architects and the beauties of the old Christian artists, with the practical improvements of our times and our increased anatomical knowledge; we should then create a school founded on the old principles, and yet a true expression of our period. I must own I have long entertained a most sanguine hope that Christian art and archi-

ture may be carried to a far higher degree of perfection than they ever attained during the middle ages. The real source of art is nature, and the best artists of every nation and period have taken it as their standard, and represented it under the peculiar aspect of their locality and period.

It is absurd to talk of Gothic leaves or Gothic figures; the types of the foliage introduced in the decoration of the first mediæval buildings are all to be found in nature; and any garden and field can supply beautiful models for the sculptor. I am now preparing a work on vegetable and floral ornament, in which, by disposing natural leaves and flowers in geometrical forms, the most exquisite combinations are produced, and of precisely the same character as those found in the illuminations—stained glass, incised plates, &c., of the thirteenth and fourteenth centuries. As regards images, no reasonable man would think of altering the proportions of the human frame, so beautifully and wisely ordained by the Creator; but it is by the disposition and draping of the figure that the Christian artist obtains his effect. The sublime repose of the ancient statues, and the majestic simplicity of the folds of their drapery, are the true characteristics of the old sculptors, and not any affected quaintness of outline. By draping a lay figure of natural proportions in stuff and vestments which were in use during the middle ages, the identical folds and forms are produced in reality which we see represented in a greater or less degree of perfection in the ancient works. The first productions of Christian art are the closest approximations to nature, and when they failed in proportion and anatomy, it was not a defect of principle, but of execution. If the students of the School of Design were trained in this manner, we should get splendid designers for stained glass, frescos, and bronzes; and sculptors who would not represent departed Christians under the guise of dying gladiators, nor statesmen and ecclesiastics as half denuded maniacs.

But the school should be also a place for the formation of operative as well as designing artists: we want artist smiths in silver and iron, artist chasers in metals, artist glass painters, artist engravers for enriched plates, artists for the manufacture of stuffs and the production of embroidery; and these should be well grounded in the fundamental principle of adapting the style and working of its ornament, not only to the purpose, but the material in which it is to be produced. Wood, stone,

glass, silk, and metal, require totally different treatment in their enrichment, suited to their separate properties: the same leaf would be produced in a totally different manner if wrought in metal or carved in wood, and the practical knowledge of these matters is indispensable for the revival of true taste in manufactures. Now the School of Design in its present form, so far from tending to promote any of the ends and principles which I have mentioned, is in fact a hindrance to the revival of true taste and feeling, for the minds of the students are perverted, by copying the same stale models that have been used for years, without producing a single artist capable of designing any thing original or appropriate. I see nothing but Pompeian arabesques, Greek friezes, and capitals—works certainly good in their kind—excellent illustrations of the opinions and principles of the nation which produced them, but more than useless when employed to form a school of English artists; they lead to a miserable system of adaptation of obsolete symbols and designs, appropriate only to times and people from whom they originated; and while this system is pursued, the school cannot produce one man fit to be employed in our national works, and at the present time I am actually driven to seek efficient assistance from the Flemish and German operatives.

It is misnamed a School of Design. It is a mere drawing school, and a drawing school for bad models; that is to say, models which must fail in generating original artists, and which can only form bad copyists and adapters. Now, I do feel anxious that this period and this country should be distinguished by a new school of art, which should combine all the excellencies of the old men with the greatest purity of drawing and proportion, and the admirable execution of the ancient operatives, with any improvement of science and mechanical skill; then, indeed, we might produce a class of artists that would be capable of decorating our churches and public buildings, and skillful operatives for manufactures. England might then be distinguished by a national school of art, which would illustrate its history, and produce objects suited to our present wants and circumstances. This is merely a rough outline of my views on the subject, but it is one of such importance, and things are going on so badly, that I could no longer refrain from sending them to you even in this crude and imperfect state.—My dear Herbert, yours, &c.,

A. WELBY PUGIN.